

"Publix
Annual Revue"

Publix Opinion

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Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of Dec. 10th, 1927

No. 3

BIG AWARDS FOR BEST STUNTS ON NEW LLOYD FILM

"Speedy" Campaign Must Be in by De- cember 26th

What is probably one of the greatest opportunities ever offered theatre executives of the Publix chain is the \$1000 in cash prizes for the best theatre advertising campaigns on Harold Lloyd's great new comedy production "Speedy," a Paramount release. Publix theatre managers as well as advertising and publicity men have an opportunity not only to display their exploitation genius, but an opportunity to get on this luscious cash prize. "Speedy," hailed as the fastest and funniest comedy ever patterned by the Lloyd production forces, merits the most intensive and comprehensive campaign ever put behind a big subject. Both Harold Lloyd and Paramount want to start you thinking about it at once.

How would you sell—from the standpoints of advertising, publicity and exploitation — Harold Lloyd in "Speedy" to your public? The title, the story and the action will give rise to numerous crack-brain campaigns. For your own benefit you will want to and will have to sell "Speedy" but if you start thinking about your campaign now you have a chance to get in on the prize melon.

The Harold Lloyd Corporation and Paramount offer a prize of \$1000 for the most comprehensive and practical suggested campaign for this picture. For the second best suggested campaign there will be a prize of \$150. The sponsor of the third best will be richer to the tune of \$100 and the next even best will each draw down \$50 in cash.

Start studying this project immediately. Read the synopsis, and the 24-sheet, and play with the title. Set on your thinking cap, and then prepare your campaign. Then send it, not later than December 26th to "Speedy," Harold Lloyd Corporation, 1501 Broadway, New York City. In case of tie, duplicate prizes will be awarded tying contestants. Don't delay, but start working at once on Lloyd's latest and loudest high-manufacturer.

For Further Details on
"Speedy" Campaign
See Page 2

"RUNAWAY FOUR" IN ANNUAL SHOW

"The Runaway Four," comedy entertainers in John Murray Anderson's first "Publix Annual Revue," have been amusing audiences with their hilarious antics the last ten years. They formed their quartette during the war, which time they were thrown together in one of the army camps. Since then their clowning, dancing acrobatics have won for them great success in big time vaudeville and in a number of Broadway musical productions including

PUBLIX PLUCKS BEAUTY PRIZE

MERRY WIDOW MAE



More beautiful and bewitching than ever Mae Murray, lovable star of stage and screen will appear in Frank Cambria's elaborate production "A Merry Widow Revue."

"FOLLIES" STAR SHINES IN PUBLIX STAGE SHOW

Roy Cropper's Voice Also Won Fame in "The Student Prince" And Other Broadway Productions

Roy Cropper, one of the country's leading musical comedy stars, whose thrush-like voice has been a high spot in a score of Broadway productions, is featured in the first "Publix Annual Revue" devised and staged by John Murray Anderson.

The popular tenor was born and reared in Boston and first attracted attention in that city by his singing in St. Paul's cathedral. Later he appeared on the concert stage. Cropper's vocal career was temporarily interrupted by the World War. Shortly after the

"The Music Box Revue," in which they were featured for two seasons, and with Mitzl in "Head Over Heels." The quartette consists of Tom O'Brien, James Olliver, Bill Cathcart and Harold Boyd.

United States entered the European conflict, the youthful singer enlisted with the 37th Machine Gun Battalion of the 13th Division and saw fourteen months service overseas. Following his demobilization he resumed his activities in Boston as a concert singer. When "Chu Chin Chow" opened in Boston, that production's leading tenor was suddenly stricken ill, and Morris Gest, the noted impresario, finally succeeded in getting the young concert singer to fill the important role. His success was instantaneous and there followed for him a rapid succession of personal triumphs in "Blossom Time," Ziegfeld's "Follies" of 1923 and 1924, "The Student Prince" in which Cropper sang the leading role for two years, "Castles in the Air" and "LeMaire's Affairs."

CAPTIVATING MAE MURRAY STAGE AND SCREEN QUEEN CAPTURED FOR UNIT SHOW

Mae Murray, scintillating star of the screen and one-time darling of the Ziegfeld "Follies," the toast (in days when toasts were made) of Broadway, has been engaged to appear under the Publix banner in one of that organization's elaborate stage productions.

Miss Murray, more beautiful and bewitching than ever, returned to New York yesterday from Los Angeles and immediately began rehearsals for one of the finest Publix units that has ever been fashioned. She will be the particular bright light in Frank Cambria's "A

Merry Widow Revue," which opens at the Paramount Theatre on December 10th. In her support will be a colorful array of Broadway talent headed by Virginia Johnson, formerly prima donna of "Rose Marie."

The stage appearance of Miss Murray will be simultaneous with the appearance of Gilda Gray in person at the Rialto Theatre, another Publix house. In signing Miss Murray to a Publix contract this organization has scored another 10-strike in the theatrical mart. Following her appearance at the Paramount Theatre, New York, the popular star of stage and screen will appear in person in Boston, Buffalo, Detroit, Indianapolis and at the Chicago, Uptown and Tivoli theatres in Chicago.

Mae Murray has had a wonderful career, a life filled to the brim with colorful experience. At the age of sixteen she became nationally famous as "the Brinkley girl" in the "Follies." At twenty she was the reigning movie star of New York and Hollywood, credited with being one of the best dressed women in the world. Since then she has achieved success after success on the screen.

Nothing Less Than Full Page For This

The romantic story of Queen Elizabeth's love ring on the finger of one of Broadway's most beautiful ensemble charmers! Though a dashing Irish Baronet put it there, it proved a jewelled jinx to the Dixie beauty, as it did to the unwed ruler long ago!

A story that editors will weep for!

A story you can't help but plant!

It is now being prepared in full page form and should be a publicity coup for you



Alice Harris

and John Murray Anderson's unit, "Publix Annual Revue." For the dashing damsel appears in that production. Her name is Alice Harris, whose beauty formerly graced such big Broadway productions as "The Music Box Revue," "The Greenwich Village Follies" and others. Her story is one you can't help but plant. Be on the watch for it.

CONTENTS CONFIDENTIAL!

Much of the matter contained from time to time in PUBLIX OPINION is for the information of executives and responsible employees only, and not for publication or information of outsiders. Therefore, you are cautioned not to leave your copy laying around on desks. FILE IT for reference. Re-write from it for staff bulletins or newspaper stories.

FIRST PUBLIX OPPORTUNITY SHOW SUCCE

GARNERED GREAT PUBLICITY OVER ENTIRE CIRCUIT

Analysis of the recently conducted "Opportunity Contest" which has just reached a successful conclusion, reveals a most startling array of encouraging facts and figures.

To begin with, managers and directors of publicity reported highly successful publicity and box office results from the elimination contests.

They again reported similarly after the engagement of "Young America," which featured the "opportunity contest" prize winners in its cast.

Nearly every manager and director of publicity who wrote a comment to the home office, suggested that the "Publix Opportunity Contest" be an annual event, despite the fact that it means a lot of work for everyone, and no inconsiderable amount of annoyance. All agreed that the benefits more than outweighed the accompanying headaches.

A questionnaire is soon to be prepared, asking all Publix unit theatre managers and advertising heads to record an opinion on the suggestion, and also to offer any idea how the Opportunity Contest can be improved, if it is decided to make it an annual event.

Examination of the newspaper clippings and letters received indicates that the idea got an average of approximately ten full pages of publicity in each city—a total of 1600 inches in each city—and a total of 28,800 inches for the 18 cities.

In terms of money, it is difficult to estimate the value of this free space. At a circuit-average of \$5 per inch, it would be about \$144,000, providing front page "news" space could be purchased.

In addition, it is estimated that the elimination contests were responsible for an average increase of \$4000 for each city, and that the advance publicity built up such interest in the unit that it is an average of about \$3,000 increase at the box office in each town.

This means that the Opportunity Contest brought an additional average \$7,000 in actual cash increase to each box office plus the \$8,000 worth of unpurchasable advertising.

Thru the medium of the Opportunity Contest, theatres were enabled without cost to acquaint the public with the aims and ideals of Publix, as well as many other valuable local theatre institutional assets. It is impossible to estimate the value of this.

In some cities the publicity was of better quality and more generous than in other towns. Likewise the box-office reaction.

In a few of the towns, the contest incurred jealousy among some contestants and parents, but the showmen in charge invariably were able to straighten things out.

If you think the Opportunity Contest ought to be made an annual institution, please write a letter immediately, voicing your opinion, and any suggestions.

The foregoing is CONFIDENTIAL and should not be given to the press. One newspaper which conducted the Opportunity Contest has already cited its efforts as an excuse to increase advertising rates.

As a matter of fact, most editors regarded the contest as the outstanding "made-news" promotional effort in journalism for 1927—placing it far ahead of the "Miss America" contest. Several newspapers which turned down the contest when first approached have since tried to get it for themselves if it is done again next year.

OPPORTUNITY GIRLS GET CHANCE TO STAR

Did Opportunity knock? And did six petite, pulchritudinous peaches respond to the tapping?

The answer to both questions is a great big "Yes."

Hardly had "Young America," Publix Theatre Corporation's first national Opportunity show completed the most successful tour ever attempted by a Publix unit show, when most of the sixteen girls were in great demand for stage work. Four of these girls—Leora Norton of Detroit; Rose Colgan of New York, Alice Finn of Des Moines and Katherine Hoevel of St. Louis—have already been engaged by Publix for future productions.

Mildred Skinner of Omaha a niece of the celebrated Otis Skinner, was drafted by a leading New Orleans night club at a big salary. Agents of Florenz Ziegfeld, attracted by the beauty, charm, the dancing and the sweet voice of Marcy Dirnberger of Indianapolis, are now angling with that young lady for a position in the Ziegfeld "Follies." The Messrs. Schubert, always on the lookout for youth, beauty and talent, are said to have made an offer to Frances Stevens of Kansas City to appear in "Artists & Models," now playing at the Winter Garden. Other attractive stage offers have been made to the other girls who appeared in "Young America." When Publix boasted that it was offering the non-professional talent of America a great opportunity, it boasted not in vain.

KEEN COMPETITION FOR EXPLOITATION PRIZES

So keen is the competition for the special exploitation prizes offered by the leading stars of Paramount, First National, United Artists and Metro-Goldwyn that the judges have not yet been able to determine the winners. This contest was held during October and November and the prizes were offered by the stars for the best campaigns executed on pictures in which they were featured during that period. Lem Stewart has received scores of exceptionally clever campaigns and his department is now busily engaged in selecting the various winners. When they are chosen, the winners will be listed in Publix Opinion.

EARN XMAS GOLD FOR BAND TITLE

Twenty-five dollars in gold is still dangling before, not only the publicity directors and managers of Publix theatres, but any attache of a Publix house who gives the best name for the stage band policy. The contest for a name for this style of entertainment has been going on now for several weeks, and hundreds of suggested titles have been submitted. While scores of them are suitable, no definite selection has yet been made. Everyone associated with Publix is familiar with the stage band policy which in the parlance of the show business is a form of entertainment at present styled the stage band policy, the Paul Ash policy etc. Neither of these, however, is considered accurate in description. It is the desire of Sam Katz to coin a distinct name for this form of entertainment; in other words, a permanent trade mark.

Some of the names already submitted are "Band Acts," "Publix Music Vendors," "A Synco-Publix Show," "Publix Serenaders," "Publix Pepsters," "Publix Jazz Jesters," "Publix Band Events."

You still have time to carve for yourself a niche in the Publix hall of fame and at the same time have your Xmas sock filled with five jingling five-dollar gold pieces. So send in your names at once, as many as you want, to A. M. Botsford, director of advertising and publicity.

"SPEEDY" SYNOPSIS

Speedy, a super-active boy of the New York streets, is so called because of the speed with which he gets and loses jobs.

His warmest friends are Pop Dillon, owner and driver of the last horse car line in New York, and Pop's pretty granddaughter, Jane.

Speedy's weakness is baseball. After a gag-filled holiday with Jane at Coney Island, he gets a job as taxi driver. In an exciting trip thru N. Y. traffic with Babe Ruth (in person) as passenger, he lands Babe at Yankee Stadium just in time for World's Series game. Only to learn that the villain of the story, knowing Pop Dillon must drive his car once a day over the line to hold his franchise, has abducted the car and horse.

After wild adventures Speedy locates car and horse and drives it madly thru N. Y., returning it just in time to make the run. Pop gets \$100,000 from the electric trolley people for his franchise and Speedy gets Jane.

PUBLICITY PURVEYORS HAVE FLARE FOR FILE

Doob and Schmidt Develop Crack System For Detroit

Art Schmidt, of the John H. Kunsky-Publix publicity staff in Detroit has developed a "morgue" to the last degree of efficiency, according to Oscar Doob, director of advertising and publicity in charge there. Schmidt studied the filing systems in use in the home office, as well as in other theatre organizations, and then, after getting hunches from everybody who could suggest anything on the subject, commenced to build up his filing cabinets, with everybody in the organization helping him.

It is now in such shape that every department of the big theatre organization in Detroit finds it extremely helpful, even in that exceptionally efficient organization.

Starting out with the home-office tickler file system, covering special merchandising ideas for holidays, etc., he amplified it to a point where it now includes a cross-indexed system of filing all stills of theatre personalities, stage artists, and motion picture stars, advance reviews, and ad-art hunches.

He takes all of the trade papers, fan magazines and popular periodicals and finds a dozen things in each issue to clip and file, including reviews, advance synopsis and casts of pictures, stage shows, and exploitation tips. Also he finds considerable art-work adaptable for theatre ads.

Another thing he found out was that every film company publishes one or more "house-organ" studio, sales department, which frequently contain valuable bits of information or news that comes in handy later on. He wrote for all of them, and then had the principal executives of each theatre placed on the mailing list also.

"The idea is really Doob's," said Schmidt. "I merely worked it out under his direction, but it's a mighty valuable one for everyone concerned."

"You see, frequently we play the world premiere of a picture. Press book and advertising accessories are either not yet completed, or else are not yet stocked by the local exchange. So we have to shoot out our ads and press stories on the information we have in our files. Since we've had our 'morgue' (newspaper slang term for filing system) we've frequently discovered that we have almost as much information as the press books when they finally arrive for second run."

"We file old stills, press books, action pictures, and everything, and lots of times the newspapers

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SEND YOUR FILE HINT

Publix Opinion would like to hear from directors of publicity and advertising and managers who can suggest something helpful to your filing systems. May yours is a humdinger? Tell us about it, so we can pass it on for the benefit of other executives doing similar work in Publix theatres.

—A. M. BOTSFORD

CATS "MEOWED" GROSSES SOAR

One of the methods used by Manager J. P. Harrison in exploiting "The Cat and the Canary" the Publix Hippodrome Theatre, Waco, Tex., was to advertise 200 cats.

The newspaper ad ran, "WACO! 200 full-grown cats, will 10c apiece if delivered to Hippodrome from 4 P.M. to 5 P.M. Saturday. No harm will be done to the cats."

Although Harrison didn't reach his goal of 200 cats, newspaper ad was strong enough to insure his having enough to work out a stunt.

Knowing the nature of cats to go home once let loose, and was tagged and set at liberty on Friday midnight; the copy tag read, "Help Me Out Pop! I am just a poor cat that was to the Hippodrome Theatre 10c and was put in the house in THE CAT AND THE CANARY, but it is too spooky even a cat so I escaped. I am trying to find my way home. If you are easily tricked take a tip from me and away from the Hippodrome at the showing of THE CAT AND THE CANARY."

This stunt created plenty comment and was put over at very nominal cost.

300 cat cut-outs were put on beaverboard—cut out by Manual Training class at the School for 1½c apiece. Stools were punched through center of the beaverboard to the insertion of a very thin wire which eventually found its way around radiator caps of 300 automobiles. The copy on printed boards read, "Help Me Out Pop! I am just a poor cat that was to the Hippodrome Theatre 10c and was put in the house in THE CAT AND THE CANARY, but it is too spooky even a cat so I escaped. I am trying to find my way home. If you are easily tricked take a tip from me and away from the Hippodrome at the showing of THE CAT AND THE CANARY."

2,000 heralds carrying practically the same idea as beaverboard cut-outs were distributed at a local football game the day of the midnight matinee.

A midnight matinee preceded the regular run of the picture, together with a prologue to the picture. The prologue:—A skeleton dressed in a tight fitting suit dyed black and painted to represent a skeleton. The black eye and all lights except dull green light from vettes, the skeleton side-stepped across the stage while a man behind the drop was rattling the other part of the stage and down by a table on which a bottomless bottle placed over hole in the table to allow the light to brighten up the bottle.

When skeleton reached front, a heavy charge of flash powder was fired from the wall with the firing of a gun at same time. This was followed immediately by flashing the picture upon the screen. The flash powder was fired in box that had large opening covered with glass.

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"SPEEDY" - 24 SHEET



You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. Botsford, Dr. Advertising

JOHN E. McINERNEY, Editor

Contents Strictly Confidential.

SPECIAL CORRESPONDENTS

Sam Stewart.....	Home Office, New York City
Sam Palmer.....	Home Office, New York City
Russell B. Moon.....	Paramount Theatre, New York City
Ben Serkovich.....	Home Office, New York City
Charles Pincus.....	Olympia Theatre, New Haven, Conn.
Vernon Gray.....	Metropolitan Theatre, Boston, Mass.
John McGrath.....	Metropolitan Theatre, Boston, Mass.
C. B. Taylor.....	Shea's Buffalo Theatre, Buffalo, N. Y.
Mr. Brereton.....	Shea's Buffalo Theatre, Buffalo, N. Y.
Oscar Doob.....	Michigan Theatre, Detroit, Mich.
Ace Berry.....	Indiana Theatre, Indianapolis, Ind.
W. K. Hollander.....	Chicago Theatre, Chicago, Ill.
Lloyd D. Lewis.....	Chicago Theatre, Chicago, Ill.
Bill Pine.....	Chicago Theatre, Chicago, Ill.
John Joseph.....	Chicago Theatre, Chicago, Ill.
Dave Lipton.....	Chicago Theatre, Chicago, Ill.
Reeves Esby.....	Ambassador Theatre, St. Louis, Mo.
Harry Watts.....	Capitol Theatre, Des Moines, Ia.
Nate Friedfeld.....	Riviera Theatre, Omaha, Neb.
Lou Goldberg.....	Denver Theatre, Denver, Colo.
Raymond Terranella.....	Palace Theatre, Dallas, Texas
Robert Kelley.....	Texas Theatre, San Antonio, Tex.
Bud Burmeister.....	Metropolitan Theatre, Houston, Tex.
Sidney Danneberg.....	Alabama Theatre, Birmingham, Ala.
L. Furman.....	Howard Theatre, Atlanta, Ga.

Bigger And Better

Entering its third year of catering to the discriminating theatregoers of America's leading cities, the Publix Theatres Corporation pledges to the pleasure seeking public of the country an ever-new continuity of that supreme and varied entertainment which it has been its privilege to originate. Since its inception the Publix Theatres Corporation has ever been on the watch for the best in the theatrical field. Millions of theatre patrons in New York, Boston, Chicago, Texas, Nebraska, Georgia and elsewhere around the country have enjoyed healthful relaxation and wholesome diversion from the freshness and youth and the talented experience that comprises its unit shows.

Publix has brought to the stage at the minimum in admission prices artists that it would have been impossible to otherwise see except at a greatly advanced scale of prices. Such stars as Gilda Gray, Paul Whiteman, Eddie Cantor, Borah Minevitch, the Duncan Sisters and others have appeared behind the footlights of Publix theatres. John Murray Anderson, whose name is synonymous in the show business with that of Ziegfeld and Dillingham in this country and with Max Reinhardt abroad, has fashioned many of its productions while a host of other experienced producers also keep the unit productions in the front rank of entertainment.

Since its inception Publix has felt the public pulse and knows what that public wants in entertainment. The unit shows have become better and more entertaining. That playboy of Broadway who through the medium of a cigar and a derby became famous overnight—Joe Frisco—once happened to ask a brother actor where he had been.

"Out on a route," was the reply.

"H-h-how m-m-many w-w-w-weeks?" stuttered Frisco.

"Fifty-two," came the answer.

"A r-r-route," sputtered Frisco, "th-th-that's a c-c-c-career."

And that's just what the Publix unit system is becoming. Denver opened a new house a few weeks ago, Fort Worth followed, Birmingham is set for the end of the month. Artists are insured of real contracts and plenty of work. And for this reason Publix is enabled to get the cream of talent. That means better and better unit shows and they mean bigger and bigger business. The unit houses are now getting the material to sell. Publicize them and through the medium of Publix Opinion help the other fellow sell them.

Let's Hear About It

Once more a plea is made for outstanding stunts on the stage shows. Ideas originated in Boston, Buffalo, Detroit and other cities on the early part of the route should prove equally effective in Omaha, Denver, Dallas, New Orleans and the other cities that play the unit shows later. If you put over a good gag on the stage productions let's hear about it.

BORIS PETROFF WITH "HAVANA"

Audiences at theatres playing Publix unit shows will have a chance to see Boris Petroff, noted Broadway producer in person, when the stage production "Havana," starts its circuit tour at New Haven on January 6. Mr. Petroff, who is rated as one of the world's three outstanding instructors of all forms of dancing, will produce the show, and with Mlle Dorothea Berke, will present the principal solo dance interpretations.

This announcement is of particular interest to directors of publicity and managers who are anxious to institutionalize the local connection with international stage resources. Mr. Petroff knows the theatre, and he knows the important part each local theatre plays in the gigantic Publix organization. He'll make copy helpful to your theatre for the newspaper feature writers and photographers.

Among the things he plans to do is to hold several morning dancing auditions for the benefit of any exceptional talent in your city. If you've been reading the trade papers carefully lately, you know that producers are in crying need of young and beautiful girls who can sing and dance. Never before has there been such a shortage on Broadway. Mr. Petroff, instead of issuing a blanket invitation to girls generally to come pellmell to New York, is bringing the opportunity of Broadway to your town. If he finds anyone suitable for future Publix productions, he'll make arrangements there and then.

This ought to make a good advance story for your newspapers.

Start 1928 off with a bang by putting over a corking campaign on the Petroff "Havana" unit.

Call For Cats Helped Build Big Business

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gelatine paper to throw out green flash instead of white.

A special Saturday morning matinee was held for the kids. The newspapers published a story how the kiddies could see this picture for the small sum of 5 cents. By filling in the coupon at the bottom of the newspaper write-up giving your name and address and presenting it at the box office together with a nickel you were entitled to admission. The coupon was in the form of a pledge and read, "I will try to be kind to all living creatures and my little playmates. I will protect them from cruel usage."

The lobby display consisted of a cat cut-out similar to the ones made out of beaverboard by the High School students. Green flasher lights were put in the eyes of the cat and the tail was made to work up and down by geared motor mechanism.

Develop File System

(Cont. from Page 2)

come to us, begging for pictures to illustrate telegraphic newsbreaks. In such case, we give them the pictures and let them know the name of the filmpay the star is soon to appear in at our theatres, which is invariably included either in the outlines or story. We also file the various catalogues of music publishers, instrument makers, phonograph companies, etc., which helps us in getting trailer information or facts adaptable for institutional advertising and publicity."

WHIRLING AROUND THE PUBLIX WHEEL

THE LIME BROTHERS in their Golliwog number, one of the most novel acts now appearing behind the footlights, appear in John Murray Anderson's first "Publix Annual Revue." This original novelty was introduced to Europe about twenty-five years ago by the father of Emil Solbrig, whose first name spelled backwards gives the act its name. During the past three years Solbrig with his partners, Gus Knopf and Alfred Time, have played in all the principal cities of Europe and South America, and also in Australia and this country.

THE THREE KEMMYS, who appear in the first "Publix Annual Revue," devised and staged by John Murray Anderson, are originally from Holland. After featuring variety bills in Holland, Germany, Portugal, Spain, France and England for a period of six years, they were induced to bring their talent to this country about fourteen months ago, since which time they have been an outstanding hit in big time vaudeville.

SYLVIA YAFFEE AND CLEMENCE PERRIGNEY, two young products of the West Coast, are reputed to be in the front rank of tap dancers. Before joining John Murray Anderson's "Publix Annual Revue," they had enjoyed a string of triumphs in productions, vaudeville and picture houses that stretched from coast to coast.

Both girls were literally born in the profession. Clemence was a child actress of wide reputation before taking up dancing. Her partner, Sylvia, had scored a big hit in support of the Duncan Sisters in "Topsy & Eva."

FRANK CAMBRIA, after almost three months tour of Europe, returned to New York last week with eight wardrobe trunks; twenty-six words acquired in six different countries added to his vocabulary, two quarts of three star Hennessy brandy and a host of new production ideas. His first stage offering for the edification of Publix unit house patrons will be "A Merry Widow Revue," starring that inimitable star of stage and screen—the vivacious Mae Murray.

THE HARVEST DRIVE COMMITTEE, under the direction of D. J. Chatkin, is still busily engaged on the selection of winners in the Harvest Month Drive held during October. Winners will be announced shortly as will the winners of the special exploitation prizes offered by the leading stars of Paramount, First National, United Artists and Metro-Goldwyn-Mayer.

OWING TO THE SUCCESS enjoyed by the Sixteen Foster Girls, formerly with "The Circus Princess" on Broadway and now touring with John Murray Anderson's show, "Shadowland," another group of these famous dancers has been engaged by Anderson for his forthcoming stage production, "High Lights."

ROUTE OF PUBLIX UNITS FOR WEEK BEG. DEC. 3RD

	Band No.	OPEN
New Haven.....	Olympia	19 (Merry Widow).....Friday
New York.....	Paramount	18 (Marchin On).....Saturday
Boston.....	Metropolitan	17 (Publix 1st Annual Revue).....Saturday
One Week Lay Off		16 (Steppin High).....Saturday
Buffalo.....	Shea's Buffalo	15 (Listen In).....Saturday
Detroit.....	Michigan	14 (Moonlit Waters).....Saturday
Indianapolis.....	Indiana	13 (Shadowland).....Saturday
St. Louis.....	Ambassador	12 (Florida).....Saturday
Chicago.....	Chicago	11 (Dancing Brides).....Monday
Chicago.....	Uptown	10 (Dixieland).....Monday
Chicago.....	Tivoli	9 (Dance Caprice).....Monday
Lay Off		8 (Flyin High).....Monday
Des Moines.....	Capitol	Special (Making Movie).....Friday
Omaha.....	Riviera	6 (Jazz A La Carte).....Friday
Denver.....	The Denver	5 (Joy Bells).....Saturday
Lay off		4 (Way Out West).....Saturday
Dallas.....	Palace	5 (Tokio Blues).....Saturday
Ft. Worth.....	The Worth	94A (Gypsyland).....Saturday
San Antonio.....	Texas	2 (Banjomania).....Saturday
Houston.....	Metropolitan	8 Victor Artists.....Saturday
New Orleans.....	Saenger	1 (Orange Blossoms).....Saturday
Atlanta.....	Howard	17 (Syncopated Menu).....Monday

Unit Shows Now in the Making

"High Lights".....John Murray Anderson
"Russian Revels".....Jack Partington
"Treasure Ship".....Frank Cambria



PUBLIX MANAGERS' CALENDAR FOR							1927	
DECEMBER								
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.		
ARE YOU GOING TO LICK DECEMBER OR ARE YOU GOING TO LET DECEMBER LICK YOU ? ***				1	2	3		
				GET YOUR SHOPPING BAGS READY ***** LINE UP HERALD DISTRIBUTION IN THE STORES				
4	5	6	7	8	9	10		
TIE UP WITH NEWSPAPER CHRISTMAS BENEFITS AND CHARITIES								
11	12	13	14	15	16	17		
SELL NEXT WEEK'S SHOW ***** DECORATE INSIDE AND OUT								
18	19	20	21	22	23	24		
THE WEEK BEFORE CHRISTMAS ***** INVEST THE MINIMUM IN ADVERTISING.				NEWSPAPERS WILL SPONSOR SHOWS FOR ORPHANS AND CRIPPLES				
25	26	27	28	29	30	31		
CHRISTMAS WEEK * SNAPPY PROGRAMS ** FAST TURNOVER ** FEATURES FOR CHILDREN ** EXTRA MORNING PERFORMANCES ** ARRANGE FOR YOUR MIDNITE SHOW NEW YEAR'S EVE **								
DO YOUR CHRISTMAS SHOPPING EARLY				IN THE DAY — THEN ATTEND		PUBLIX MATINEE		